

NEXT ISSUE  
SUPPLEMENT ON  
Feminist Theory  
and Criticism

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SUPPLEMENT ON PORN  
AND CENSORSHIP

# Otherwise

A Feminist Newspaper at U of T



CANADIAN WOMEN'S ARCHIVES

A banner from the past: International Women's Day 1984

## Critical Cuts Women's Studies On A Shoestring

By Mary-Louise Noble

Students will notice a number of changes in the Women's Studies Programme when they read the undergraduate brochure for 1985-86. One beneficial change is the addition of four new courses, one from the Departments of English and Political Science, and two half courses offered through the French Department.

However, for Ann Duffy, Maureen Fitzgerald and many students, the changes are not all good.

Ann Duffy is the instructor of three sociology courses cross-listed in the Women's Studies Programme. This is Duffy's last term at the University and she will not be returning next September. After four and a half years in a tenured-stream position, Duffy was denied tenure this year in the Sociology Department. Because of the interdisciplinary nature of Duffy's courses, a

change of instructors could have adverse effects for the Women's Studies Programme. For programme members and students alike, the issue of concern is whether the Sociology Department will hire a replacement for Ann Duffy who is acceptable to the Women's Studies Programme. More to the point, will they hire a feminist scholar?

Equally as consequential for the Women's Studies Programme is the non-renewal of Maureen Fitzgerald's contract. Fitzgerald is the Senior Tutor for Innis 233Y (Childhood, Family Life and Community), a course offered through the Urban Studies Programme at Innis and cross-listed as a Women's Studies course as well.

Budgetary restraints at the Faculty of Arts and Science level has taken its toll on the non-tenured faculty members. Robin Armstrong, Dean of the Faculty of Arts and Science,

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## Celebrating Our Day

By Luanne Karn

Three years ago I lived in Kitchener; I did not identify myself as a feminist and I had not heard of International Women's Day. While I was in Toronto for a "family" weekend, I heard an announcement on the radio describing a "women's fair" that was happening that day at a school on Harbord St. I was curious. I set out to investigate this event and as I walked west along Harbord Street, looking for Harbord

Collegiate, I could see a large crowd ahead of me. Hundreds of women with colourful banners and signs were gathered in front of a school much like my old highschool.

I pushed my way through the masses towards the gymnasium where the crowd seemed even thicker. Picking up a program of events, I walked through the gym observing the many displays ...Midwifery, Lesbian Mothers, Disarmament,

Central America...

Naively, I had stumbled upon an annual celebration of feminism called International Women's Day. This day marks earlier women's struggles for better wages, better working conditions and the right to vote.

On March 8, 1857, women working in the needle trade in the lower east side of New York City demonstrated against poor

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By Nancy Worsfold

## East and West: A Non-Hysterical Discussion

I was standing at the edge of a group of translators and organizers trying to get someone's attention so that I could schedule an interview with Tatyana Mamonova when I said, "I'm from OtherWise, a feminist paper at U of T". The woman at the centre of the crowd looked up at me and smiled. I felt like an instant ally, a sister feminist, even though we were complete strangers, our homes two continents apart, and our languages impossibly different.

Tatyana Mamonova, a Russian feminist, was exiled from the Soviet Union in 1980 for unpopular ideas which she expressed in an underground feminist journal. She was invited to Toronto by the Against Cruise Testing Coalition. Both times that she spoke, she sat erect, seeming a bit aloof. Although she understood English questions she spoke in Russian through a translator. Her first talk was about women in the Soviet Union and her second about the peace movement.

Mamonova claimed that although the Soviet Union was the first country in the world to declare equal rights for women, it has remained a very patriarchal society. Soviet men, whether in the "Party", the general population, or right or left wing dissident groups are uniformly sexist. The women in the Soviet Union are doubly and triply burdened because 90% of the women work outside of their homes, they get no help with housework from their husbands, and western labour-saving devices are not available.

Mamonova's historical perspective of women in the USSR was intriguing, and rather depressing. In the 1920's, in the spirit of the revolution, a constitution was drawn up which promised equality to women, gays and

anesthesia.

Mamonova was asked to describe the differences between Soviet and North American feminism twice. Both times she replied that there were no major differences; the issues are rape, housework, birth control, equal opportunities in the work force and so on. She asserted that she was more interested in the similarities than the differences.

Throughout her lectures Mamonova was intent on presenting a calm picture of the Eastern Bloc and de-escalating the polarization of east and west. She said that we have a distorted view of the Soviet Union because the only Soviet defectors and exiles who get any attention in the western press are right wing emigres.

She described how she had had a rosy picture of the west through (mis)information she had picked up from right-wing Soviet dissidents. When she first arrived in Paris with her husband and her son, she expected government assistance. Yet, this was not available because neither she nor her husband had worked for six months in a common market country. Mamonova is currently a fellow at Harvard University. When she and her family arrived in the States, they were told that she would not be paid as expected, that her husband could not legally work, that medical attention was very expensive and that the University was not interested in helping them find housing. Perhaps her most radical statement was that she considers there to be

equal "control" of people and equal lack of "freedom" in the East and in the West. The only real difference being that control in the East is ideological and governmental whereas in the West we are controlled by economics.

At OtherWise our key to survival is economic: if we fold it will be because of lack of funds. On the other hand, the journal which Mamonova worked on, "Women in Russia", could fall apart if too many more of the women get exiled. Mamonova was exiled because she published criticism of the invasions of Czechoslovakia and Afghanistan in "Women in Russia". The journal is still being produced. Printing presses and photocopies are very rare in the USSR and those that do exist belong to the government so "Women in Russia" is produced manually. One woman will type out the first copy on a typewriter while making five carbons. These will be sent to friends who will then do the same. She claimed that this created a remarkably large distribution. But, the process is a slow one so they were still receiving response from remote regions of the Soviet Union when they were producing their fifth issue. Mamonova is presently trying to help maintain the feminist press in the USSR and has recently edited the anthology "Women in Russia". Any one interested in assisting her work can send a donation to Russian Feminist Press/o Women's Educational Centre, 46 Pleasant Street, Cambridge, MA 02139, USA



Tatyana Mamonova talking shop

lesbians, and of course, all classes. Abortion was legal and Soviet women were among the first in the world to have equal franchise with men. But during the Stalin years, which Mamonova characterized as "conservative", abortion became illegal and women slid back to where they had been before the revolution. Currently, sex is so taboo that many women do not know about birth control, and although abortions are available, they are primitive procedures without

they're hanging from banyan trees by bristling hemp ropes." There were also illustrations.

Photographs of this material were taken by the women. The pictures were then bordered, and the caption—"Sexism, Misogyny and Violence" didn't stay behind the men's room door" was added. The posters were then taped on hallway walls throughout Flavelle.

The response was instantaneous. Many students were outraged, their outrage though was not directed at the existence of such ugly sentiments, or at the targeting of the only feminist group in the law school, or at the violent and degrading nature of the material. They were outraged because women and the law relocated it to the corridors! One student, an elected representative on the faculty council actually called the campus police not once but twice, because the women and the law had the temerity to post what had existed undisturbed in the men's washroom.

A later event at the school was not so well received. The Women and the Law caucus staged an event that might have been entitled '100 years of women in University men's writings'. Members of the caucus had been aware for some time of the existence of very sexist graffiti in the men's washroom at Flavelle House. Wanting to personally view the graffiti, two women entered the washroom in the evening. Their dismay must have been exceeded only by their outrage. There on the walls of this cubicle... was unbridled hate propaganda.

Some of the worst commentary referred to the now banned December issue of Penthouse magazine, where women were pictured hanging from trees. It suggested that all of the male students wanted to "fuck Women and the Law students up the ass while

But if the reaction of the minority was so extreme, the response of the majority was imperceptible.

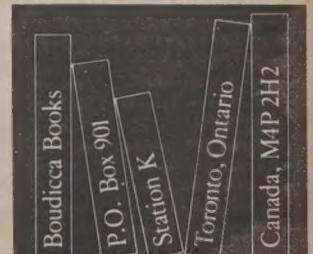
To the disbelief of members of the caucus, most students were utterly unmoved. They expressed no disgust, no horror, no visible emotion. They were indifferent. Those that cared to comment at all dismissed the material as the work of a few "weirdos".

This response was almost worse. It harkens us to historical lessons we vowed not to forget. When the first graffiti appeared proclaiming the "Juden Schwein" after the election of the National Socialists in the '30s, how many thought it was the work of "a few weirdos". A journalist once characterized it eloquently as the "utter banality of evil".

So what has finally come of this expose? The Women and the Law caucus was invited to a meeting with the Dean and Director of admissions. To his credit, the Dean expressed his intention to make a written statement deplored the graffiti and the sexism it

represents in the student law newspaper.

Perhaps the only thing we can say in the aftermath is that we learned something. By examining the graffiti we discovered what some of the future lawyers of this Canada really think about women. Especially 'uppity' women such as feminists. The next time I sit beside a male student in class I'll be wondering if he's thinking of "bristling hemp ropes".



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CANADIAN WOMEN'S ARCHIVES

International Women's Day, 1978.

## Celebrating Our Day, continued from Page 1

wages and a twelve hour work day. In March 1860, these same women formed their first union. Fifty years later on March 8, 1910, thousands of women in New York's garment industry demonstrated again for fair wages, an end to child labour and the right to vote.

In 1910, the German socialist and feminist, Clara Zetkin, proposed that March 8th be set aside each year to commemorate the struggles of these women. Two years later, 14,000 textile workers in Lawrence, Mass. went on strike. Many of these workers were women and they struggled for a better quality of life as well as financial and economic security. The song "Bread and Roses" written at that time, was inspired by these women and reflected their dual concerns. "Bread and Roses" is, to this day, the slogan most associated with International Women's Day.

Significantly, on March 8, 1917, women textile workers in St. Petersburg began a spontaneous strike which initiated the Russian Revolution.

International Women's Day has been celebrated for many years in Toronto. In 1973 and 1974, The Women's Place organized celebration rallies. During International Women's Year (1975), the March 8th International Women's Day Committee was first formed. In 1978 this socialist-feminist coalition organized the first International Women's Day march in Toronto and 1,800 people attended. These marches have increased each year and last year over 6,000 people came out to celebrate.

For many women, International Women's Day is a time for personal and political discovery. It is one of the few events at which women can find out about the Toronto feminist community, in all of its diversity. For those of us who already have a commitment to feminism, it can be time of renewal and celebration. Feminist issues are presented in a celebratory atmosphere of music, theatre, etc., and if you're part of the "in crowd", you can enjoy a champagne breakfast as well!

## by Carrie Brown

On Monday, March 4th, most of the cleaning staff of the Faculty of Education will go to work on a new shift, 11:00 p.m. to 7:00 a.m. Forty service staff in five UofT buildings, Sidney Smith, University College, Galbraith-Fleming and the Faculty of Education are being transferred to this night shift from the existing 4:30 p.m. to 11:00 a.m. evening shift. Two thirds of the forty workers are women.

University management believes that the change will produce a more efficient cleaning operation and provide security for female employees on the job. In many ways this decision is inconsiderate. Clearly the change will increase the danger to these women. On the evening shift, they can leave work at 1:00 a.m. in groups. The shift change will mean they will arrive alone at 11:00 p.m. to work amongst a small crew,

two-thirds female, one-third male, in the dead of night, in an apparently empty building. Not only will the move affect them in the workplace, but these women will be faced with disrupted child care arrangements and other less visible adjustments to accommodate the change.

The Service Employees Union, Local 204 is "strongly opposed to this unilateral action by the University administration". The employees in Sidney Smith and Galbraith-Fleming have responded to the shift change by circulating a petition to building users opposing the move. (You can sign this by approaching a cleaner in either of the two buildings.)

If the University management does not reverse this new policy, perhaps they ought to consider providing danger pay for the workers on the night shift.



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OtherWise needs you more than ever, help us plan for the coming year. Come to our regular meetings

2pm

Room 51B New College: They happen every Friday.

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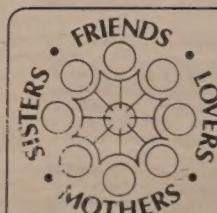
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The Archives has grown out of, and is part of, the women's movement in Canada. It is ours. It belongs to all of us engaged in every struggle which gives us more autonomy in our lives.

It is an organized archival collection maintained through consultation with other archivists, and is accessible to all unless donations have specific conditions to be closed to the public. Send us your material (clippings, photos, documents, posters, buttons) and use the resources.

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## EDITORIAL

When we started working on this issue, most of the OtherWise collective gathered for two mammoth sessions to look at pornographic magazines. Some of us had seen porn for heterosexual men before and knew what to expect, but others went through the initial horror and disgust of discovering exactly what anti-porn feminists are upset about. Obviously, large problems exist in this society because of the way that sexuality is experienced, so one would expect that explicit sexual material would be a good thing. Yet the pornography produced for the male heterosexual market is not only sexist, it is virulently and disturbingly misogynist. Something is very wrong when the sexual material produced for men who sleep with women displays a horrifying hatred of women. The airbrushed images include women tied-up or infantilized, they look like manikins young, predominantly white, slim and hairless. Pornography, as a product of our culture, both reflects our culture's misogyny while reinforcing and re-enforcing the misogyny of the men who read it.

Almost all pornography seems to be made exclusively for men but all the pictures are of women; women posing, masturbating, or having sex with other women. One wonders whether it is because men are so uncomfortable about sex that they cannot bear to see pictures of themselves. The pictures speak of such a voyeuristic sexuality that it is difficult to imagine what those who consume pornography want to do when they actually get into bed.

We discussed the "objectification" of women in pornography and concluded that we needed a new term since none of us object to our lovers thinking of us as erotic objects. We invented the word "commodification" to describe the way that women are depicted as commodities, as dolls, as food, as motorcycles, as pretty status symbols which come free with a Cadillac and a bank roll. It becomes difficult to talk about the poses of the women, they are all spread in a "come fuck me" posture, but does that necessarily make them passive? Shouldn't we, as feminists, applaud the women who are self-assured in their sexuality and actively want and invite sex? But the pictures are strange; rather than looking like potential sexual partners, the women look like sexual toys. We must delve into why feminists have equated a woman who appears to want sex with an oppressed woman, and why pornographers have equated a woman who appears to want sex with a toy.

Pornographic magazines are a genre of magazine, much in the same way that westerns are a genre of film. Porn is also movies, books, videos, live shows and so on, but we only looked at magazines. The magazines have their own particular aesthetic, with arbitrarily placed black dots, standard poses, and sets that always look more like sets than bedrooms. What strikes one after the initial shock of the sexism of pornography is its banality. There is nothing new or creative happening in porn, we've seen it all before. The women look like models in other magazines; the standards of beauty are the same and the poses similar - except for their nudity. In pornography even a woman's vulva looks artificial and standardized, hairless, painted

pink, glued back and airbrushed.

There are relatively few magazines which are both sexually explicit and aimed at heterosexual women. Cosmopolitan occasionally has pictures of naked men, but more often than not the skin in Cosmo is that of women in bathing suit ads. Playgirl is supposed to be porn for women, but it too is half fashion spreads of women. Playgirl is only for the most "sexually liberated" women, they are expected to desire nice, healthily young men; Playboy is for "average" men, they are expected to desire wildly abandoned sexual toys. Is anyone getting what they want?

The feminist movement is by no means united on the issue of pornography, especially when it comes to strategy. No one could deny that pornography is sexist, but whether its sexism is any more dangerous or pernicious than that of other genres of magazines and films is debatable. There are cases of men, or more often children, seeing pornography then trying to recreate the rape and violence which they have seen. However, the problem is more complicated than a simple cause and effect relationship between images and actions. If a man or a boy can rape a woman as an imitation of pornography then there were major problems with his ideas about women, violence and human interaction before the incident occurred.

Many feminists think that some kind of censorship is necessary to control pornography. This worries many of the women in the OtherWise collective. We are afraid that increased censorship laws will allow for censorship of alternative imagery, imagery which threatens the patriarchy. Censorship cannot be used to control sexism, unless we are willing to ban almost everything, so censorship seems to be practised on very arbitrary grounds. Feminists who support censorship often rely on a distinction between pornography and erotica to protect what they believe is positive sexual material. But pictures of people having sex are pictures of people having sex, whether those pictures are pornographic or erotic usually depends on the taste of the person pronouncing the judgement. Sexually explicit pictures are not necessarily objectionable but the sexism in most pornography is contemptible.

Throughout this editorial, the issue of sex and violence has been avoided. It is so complicated that we can only offer a few scattered ideas: there is a difference between a fight and an assault; there is a difference between consensual s/m and rape; pain and pleasure are not always clearly separate. Being tied up is not a simple symbol of submission. What does "informed consent" mean in a society where men have more power than women? Do we, as feminists, want to prescribe a clean and neat sexuality that only encourages sex between the sheets, in the dark, with partners who love each other?

The way that we experience sexuality, and the way that we "have sex" is neither given nor unchangeable. Sexuality is a social construct, and if pornography is a reflection of what we think "sex" is, in this society, then something is very, very wrong.

## Letters

Dear OtherWise;  
Congratulations on producing such a fine paper. It is particularly energizing to see a young feminist publication come right out with an excellent lesbian supplement.

I must qualify my enthusiasm, however, by expressing my concern over your retaining "the right to refuse to print letters which are sexist, classist, racist, or homophobic, (or boring)." Now I'm not really sexist (sure I'd hire a boy if there were no winnies to be found), or classist (some of my best friends have jobs), or racist (I have come to believe that, with proper training from the earliest years, W.A.S.P.s can play Chopin just as nicely as the rest of us), and as for homophobia, well, lets just say its not exactly one of my faults (giggle giggle). However, I do happen to be a crashing bore. I have known in my heart since the age of five that I was one, but it was a long struggle before I had the inner strength to come out as one in a society that programs us to be witty, scintillating, and clever. So it is sad to find even the winnies' movement trashing us. Who was it who said that the true test of a society is how it treats its crashing bores?

I'm sure there are other C.B.s out there, even amongst your readership; recent evidence suggests that the condition may in fact be caused by prolonged exposure to patriarchal institutions, such as, you guessed it: Academia.

The genetics vs

Letters continued on page 10

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## Keep Your Mind Off My Body: Finding Fault With Fantasy

By Terry Teskey

Kant credits Hume with rousing him from his dogmatic slumbers. It was Sports Illustrated that jarred me awake.

Last year's swimsuit issue generated all the wrenching anxiety, anger, and resentment that for me is the hallmark of the pornographic experience. On one occasion, trying to explain my reaction to a friend, I flipped to a (scarcely) snake-skin-clad woman undulating just below the water's surface. The woman, I bitterly pointed out, had been depicted as a creature of the deeps, a "seamonster". The response was simple and caustic: "What's wrong with depicting women as seamonsters?"

That question shattered my illusion that I knew what I was talking about. For the past year I've been trying to respond by articulating what underlies my emotions, from an ominous feeling that I'd better learn to understand the dynamics of porn, how it speaks in the way it does. What is it I saw, and others failed to see, in Sports Illustrated? Or did we see the same things differently? Are there grounds on which I could argue that a particular image degrades all women? And why did that "seamonster", in myth possessed of awesome power, look so pitifully tame and malleable?

I know that my friend and I came to the discussion with very different experiences and interests - yes, my friend is male - and I know from talking with other women that they most often react to porn as I do. But, knowing all this and having it confirmed time after time, I resist any slide into primeval relativistic ooze, instead opting for the unfashionable line that there is some ground of evaluation of porn which isn't entirely arbitrary, something to it which its supporters fail to recognize or correctly interpret. Pornography, like any other cultural artifact, has symbolic significance. It conveys meaning, and not just meaning-for-me and meaning-for-you. The process by which image is transformed into message must be social and intersubjective. Pornography, I suspect, can mean different things to different people only in a qualified sense.

### Sex-phobia

These relatively rarified concerns plagued me much later; more immediate was the disturbing thought that my aversion could be to sex in general rather than specifically pornographic sex. In a culture so saturated in sex-phobia as ours, it's easy to wonder whether it might not be all those disrobed and passionately engaged bodies causing the discomfort. (In most cases there is some pretense of passion.) Could my vaunted feminist mask a response to pornography essentially the same as the conservative response of Jerry Falwell and the Moral Majority?

Feminists and conservatives, I (gratefully) realized,

are miles apart. Their critiques of porn differ radically, in both structure and content. Roughly, conservatives object to porn on the basis of what it excludes from its portrayals of sex while feminists condemn it for what it adds. Where conservatives do not just object to any portrayal of sex - which of course many do - they claim that porn presents sex divorced from some vital ingredient which licenses it: caring, love, commitment, marriage, procreation, and so on. Porn, they sometimes say, reduces sex

tive sex, sex as a way of bonding and expressing emotion. Feminists sometimes cross the floor to speak in terms of caring, respect, and mutuality, genuine concerns all. The distinction between feminists and conservatives is more a matter of emphasis that a hard-and-fast division, but there is a difference between the predominant messages emerging from the two camps. And this means I can stop cringing over an alleged feminist-conservative anti-porn axis. Since their underlying rationales have no-

ly account for my aversion to porn. When I looked at Sports Illustrated, I didn't have the latest statistics running through my mind, and neither, I suspect, do many other women repulsed by porn. Closer to my feelings is the idea that porn or the viewing of porn is wrong "in itself". If it's wrong to viciously rape a woman, why shouldn't it also be wrong to take pleasure in the thought of viciously raping a woman? If an act is wrong, shouldn't a pleasurable fantasy about the act be wrong? (Or at least less than good?)

The advantage of this view is that it provides a weapon against apologists who want to argue that, in the absence of a proven causal link between viewing and violence, porn is "only fantasy" and therefore innocuous. I see no reason to exempt fantasy from moral evaluation. Why pretend that imaginative life is somehow disconnected from the character that is the subject of moral evaluation, or that women can't be harmed or degraded by what occurs solely between men's ears? The sting of a contemptuous remark is sometimes simply the fact that one is viewed in such a way.

### The Moral Imagination

An ethic of fantasy has some resistance to overcome. We were all trained to rigidly distinguish between "real" and "play", between what's amenable to public scrutiny and control and what's private and not to be tampered with. Feminists know whose interests more often than not underlie these categories. Still, there's something to be wary of: it's both ironic and cautionary that the main precedent for evaluating the imagination comes from Christianity, with its talk of "sinning in one's heart".

### Thoughtcrime

The dangers were best summarized by a woman who accused me of endorsing "thoughtcrime". My first impulse was to counter that my arguments support neither censorship nor control, just evaluation with no external constraints. This of course is too simple: evaluation, just that and nothing more, is a potent force of social control. But the charge of thoughtcrime begs the question: we usually only object to interference, especially so subtle an interference as social sanction, when we regard some act as belonging to the private sphere, and it's precisely the view of fantasy as in this sense private that I question. In a qualified sense, thoughtcrime by all means - why not?

The fruits of a year's labour consist in this: that pornography can't be acquitted on grounds of fantasy - it's objectionable because the fantasies it instantiates or encourages are objectionable. Sometimes this principle is enough, by itself, to condemn a

continued on Page 9



KATE LAZIER



What else do women want?

to animal coupling devoid of its distinctive human elements. Feminists, meanwhile, address the pornographic inclusion: sex plus violence/degradation/contempt. It's the impure rather than impoverished character of pornography that arouses feminist ire.

Conservatives who condemn any depiction of sex are clearly sex-phobic, but so is the more subtle view that sex needs whitewashing through some emotional/institutional addition. By contrast, feminist views are not essentially concerned with sex at all. This is why the feminist case against porn so readily lends itself to criticism of the entire culture: sitcoms and ads don't contain explicit sex, but do purvey the standard element of misogyny.

Occasionally, the feminist and conservative lines are combined, as in Gloria Steinem's "Erotica and Pornography: A Clear and Present Difference", where she endorses communica-

tion in common, the alliance exists only in the trivial sense that feminists also condemn porn. Nor is there a unified stance on censorship: many feminists are opposed, recognizing that single-issue censorship can't be trusted to remain that way.

Even within the feminist camp there are divergent voices, reflecting the less than monolithic status of feminism as theory. One prominent type of argument singles out the consequences that porn has for women. The argument that porn incites to rape is of this sort, although the causal link may be more or less unmediated, and the effect more subtle and covert. Such arguments typically involve empirical claims, to be settled by empirical data. (What sort of proof is wanted, and to whose satisfaction, are questions worth asking.)

As important as such arguments are, they don't complete-

# HERE'S LOOKIN' AT YOU, KID: Images from Porn, Pop & Patriarchy

a collaborated work  
based on conversations  
with the  
OtherWise Collective

When *Les Déjeuner Sur L'Herbe* was first hung in Paris the naked woman, who looked so casually and directly out of the painting into the eyes of her viewer, was the matter of a dandy scandal.

The social impact of the *Dejeuner* is that it changed the quality of looking. No longer could it be a discreet voyeur's pleasure. With the acknowledgement awarded by the immodest woman's gaze, a gaze which recognized that she was being watched, the artistic convention of "apparent" participation had begun.

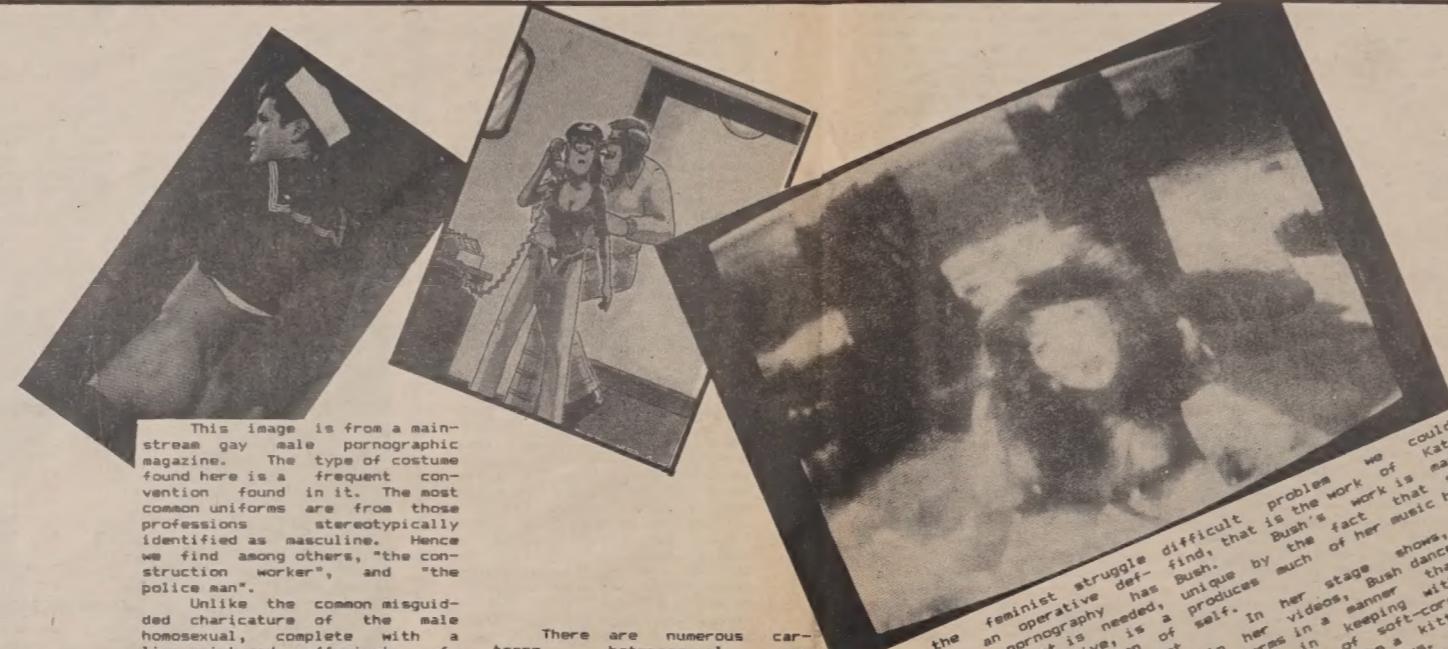
That convention now ravages the cultural landscape. The modern commercial image of woman is sure to be fawning for the validating eyes of the onlooker. She is always playing to the audience; the modern image is frantically demanding "Watch me, Watch me!"

And yet do we know these people? Are they real? Why are they coming on to us? What do we see in their candidness?



Art is problematic when it offers a gratuitous immunity to its practitioners based on the mystique that art is culturally important and therefore inherently good. Conversely to name something 'pornographic' is to denigrate its cultural worth. Either way it should be remembered that these categories are constructs.

For example, Hustler ran a controversial photo series of a woman on a crucifix. In the context of pornography, this image could be interpreted as violent and disturbing. But in the context of "art", the same image could be viewed as a challenge to repressive anti-sexual dogma of the Christian Church. Or we could see it as a challenge to patriarchy; "Woman" dares to equate her suffering with Christ, indeed she even takes his place on the cross. The significance of the image depends largely on the context.



This image is from a mainstream gay male pornographic magazine. The type of costume found here is a frequent convention found in it. The most common uniforms are from those professions stereotypically identified as masculine. Hence we find among others, "the construction worker", and "the police man".

Unlike the common misguiding caricature of the male homosexual, complete with a limp wrist and effeminate affectations, gay male porn stresses masculinity - perhaps even to excess. The models are muscular, well endowed, often erect, and vigorously sexual.

This is very different from the representations of men in pornography intended for heterosexual women. The Playgirl man is always flaccid with non-threatening, small genitalia. The models could be in a department store catalogue, were they not nude. What might this discrepancy indicate about actual heterosexual relations or actual gay male relations?

Gay and heterosexual porn operate differently in this society. While heterosexual porn reflects main-stream sexual values, gay porn works within an alternative culture. Because of its very nature gay porn seems to be free of the symptoms of gender inequalities rampant in straight porn (although most porn, both gay and straight is imbued with race and class inequalities.) Additionally, while heterosexual porn is predominantly "male entertainment" which implicates women without inviting her participation, gay porn is intended for both partners.

There are numerous cartoons heterosexual porn magazines, many of which are racist and/or sexist. This cartoon suggests that a father can have access to his daughter sexually, in the same way that he can expect her to do household chores. Given the indisputable power imbalance between a parent and a child, and between men and women, can this be anything but exploitative?

Another cartoon not shown here depicts a white, cigar smoking male in a highway department uniform dragging an oriental man by the feet and hands with a chain. The oriental man's naked cheeks against the pavement are shown to produce highway lines. The joke is on the "yellow man". The racism here is obvious. Although implicit racism, or racism due to omission is typical in popular mainstream publications, the explicitness of this cartoon is suggestive of the nature of heterosexual porn.

It seems that the readers of this porn tolerate and might even endorse and enjoy such blatant racism. The publisher is aware of his white, middle class readership, and he reinforces its narrowness and bigotry.

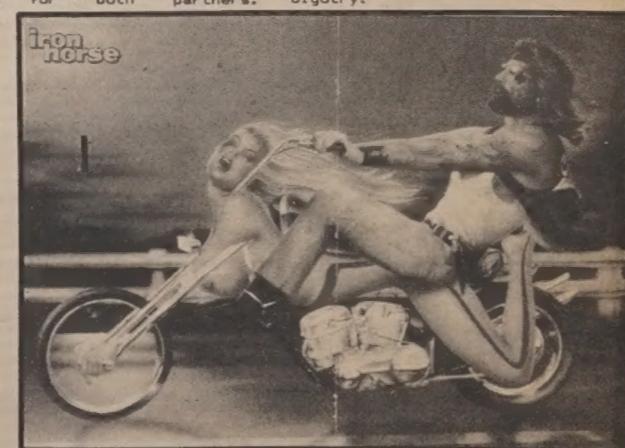
In this picture there are two things happening; a woman becomes a motorcycle and a motorcycle becomes a woman. This type of transformation, that is the turning of a woman into an object, can be described as the "commodification" of her. The woman ceases, in these portrayals, to be an individual who operates in and benefits from society. Instead she becomes an article with a price, a status symbol, a quantified thing in a hierarchy of many socially desired things.

This particular woman's image might very well come near the top of the heap in the list of desired things.

She is young, white, blond and sexual: all attributes of status in this culture.

Her commodification reinforces the phenomenon of male privilege around which all western culture pivots. Man is able to have, as woman is to be had.

It is interesting to note that this image comes not from porn but from a biker magazine. This suggests that the inverse principle should be considered as well; not only does woman become bike but bike becomes woman. This is a little trick that advertising plays on the consumer's minds. It teases the male customer with his own desire, by eroticizing an inanimate object and infusing the ownership of a motorcycle with his own deeper desire for sexual experience.



In the photo, an operative struggle against porn, an operative definition of pornography has been elusive. What is needed is a simple target to say "this is good" and it must go. Is the image only bad because it is sexual? And what are images of sexuality? Are they sexist? Rock videos as a genre exist? Identified as sexist in the most sexist in the most sexist or not? We decided to examine the most sexist or not?

This photo is from an obscure publication devoted exclusively to bondage. The text that accompanies the photos assumes the voice of the woman. Working within an S/M paradigm, she refers to herself as the slave and to her many men as her masters.

The male master is presumably outside the photo. What is he thinking? Does he want to simulate these images? Or do they register on a fantasy level only? Does looking at this image make him more tolerant of "hard-core" pornography? Can this be known?

Indeed, the dynamic by which the viewer sees and comprehends the image is very complicated. We start to understand this process by looking at this image ourselves. How do you react?

We can distinguish between actual consensual S/M and images of bondage in a porn mag. While consensual S/M involves at least two people, these images do not represent interactions, but only female reactions to an absent man. It is interesting to note that we found few images of female masters. In this way porn reflects cultural reality. Men are socialized to be "on top" and women find themselves "on the bottom".

This photo assumes that the viewer derives pleasure from the faceless, anonymous and restrained woman in the image. Whether the boundaries between fantasy and reality or consent and coercion are clear, can one discuss violence against women solely as a sexual fantasy within the context of patriarchy? Does this perpetuate the idea that women enjoy or consent to sexual violence?



Many of us find Camilla appealing, attractive. She looks beautiful and strong, her body is lovely but not so perfect that she escapes reality. The picture doesn't look airbrushed - it could be in any kind of magazine if a bathing suit was added. Her healthy vigour makes her look like she could be a strong, modern heroine. She is enjoying herself, seemingly indifferent to the camera. So what is this woman doing in the folds of a porn magazine? Are men changing and deciding that strong women are attractive, or is she just a fashionable image? Do the men who masturbate over her image want to meet her, or conquer her?

## A Matter of Taste, Or a Question of Politics?

By Maureen L. Phillips

In the fall of 1984 the Toronto Women's Bookstore decided not to sell several sexually explicit lesbian publications, some of which focus on lesbian sadomasochistic practices, some of which do not. The women of the bookstore explained their position in a brief letter that was published in *The Body Politic*, Broadside, and Rites. The argument of the bookstore rests on two points: S/M involves degradation and is therefore "anti-woman" and "anti-feminist"; and the magazines "promote the commercialized exploitation of women".

This argument is problematic, I think, for two reasons: first, it fails to acknowledge important factors such as taste and context, and second, it denies the diversity and complexity of feminism. The bookstore's decision is not what we usually perceive of as a formal act of censorship; however they are imposing their notion of "community standards" and their understanding of feminist values onto material that a different feminist analysis views as positive for some women.

By restricting the availability of these publications the bookstore is asserting a kind of control over the dissemination of information and perhaps more importantly, it is passing judgement on a set of sexual practices, namely consensual S/M. To sell the material would not amount to a full endorsement of the lesbian sex magazines or the activities depicted therein (surely they cannot feel a high degree of responsibility for all the material that is sold in the

store) however, choosing not to clearly constitutes an explicit denunciation of the magazines and an implicit denunciation of those who choose to enjoy either the magazines or the practices.

The seeming phenomenon of lesbian S/M has generated a significant debate in feminist circles, if only because it is part of two crucial and interrelated issues, those of sexual representation (i.e. "porn") and sexual practice and experience. It seems as though we all feel free to discuss S/M and perhaps hold some strong opinion about it regardless of our level of understanding of the practices involved or without acknowledging that our understanding of sexuality is itself limited. Therefore the simple problem of inadequate information is always an inevitable aspect of any discussion of female sexuality, if only because it is never easy to talk about sex without distancing ourselves from it in some way. There is also a tendency to generalize from our own tastes and preferences. My own suspicion is that those who do not practice S/M feel much freer to discuss that subject (and always with the qualification "I'm not into it but...") than those who do because it is always easier to discuss the sex that someone else is having than it is to discuss the sex that one had last night. Judgemental statements such as those made by the bookstore do very little to promote exchange and in fact perpetuate already existing inhibitions in the areas of thought, speech, and ultimately action and practice.

To state, as the women of the bookstore have done, that lesbian sex magazines are "part

of the industry that exploits all women" denies the distinctions that must be made with respect to alternative images. The interrelation of cultural products is complex, and to some extent, all images are culturally loaded. To subject an image to a simplistic and reductive process of interpretation is almost meaningless for such a process virtually denies the inherent complexity of meaning itself. The equation of passivity or sexual receptivity with "degradation" is an example of this reductive strategy. Choosing to be passive (or active for that matter) in a sexual context is not necessarily a reflection of a permanent condition of one's life and a depiction of a passive woman is not automatically a prescription for all women. The connections

between images, ideas, responses, and practices play off one another in a number of ways and a strategy like that of the bookstore which seeks to render those connections static and uniform contains serious limitations which undermine the possibility of genuine sexual exploration.

Feminism itself is and has been part of this kind of exploration however, the attempt to articulate a specifically feminist sexuality or sexual politics is a difficult project. Feminism does not imply a unified politics nor has it somehow generated itself. The women at the bookstore formulate their objections on the basis of an unspecified notion of feminism without acknowledging which strands of feminist thought underlie their view. This approach contains the misleading suggestion that there is a cohesive body of feminist thought and values. Their observation that "not every idea thought by a feminist is indeed a feminist idea" seems simple enough but it is enormously problematic. They seem to be forgetting that not every feminist idea began its life as such. Feminism is impossible to define comprehensively precisely because it draws on a variety of sources and lends itself to equally varied interpretations and applications. The attitude of the women at the bookstore suggests that feminism ought to aspire to a state of political/cultural purity that simply cannot be achieved and such a goal seriously limits other efforts that seek to transform culture.



They don't sell this one  
at the Toronto Women's Bookstore.

### A Selection of Censored Classics Through History

By Luanne Karn

Researched by Tori Smith

Because it is difficult to throw off our own cultural perspective, it is often too easy to use the moral and ethical norms of our own times to evaluate literature and art throughout history. When we read *Huckleberry Finn* by Mark Twain today, we see it as a classic children's story. To us, this book does not seem immoral and it is difficult to imagine that in 1885 it was banned for being "trash suitable only for slums." A modern audience considers perfectly acceptable what was banned in 1938: for example, a film called *Birth of a Baby*. This film was denied its license as it would corrupt public morals and was considered "indecent."

Even Shakespeare has been censored. In one edition called *The Family Shakespeare* all references to god's name were considered "in vain" and were removed.

George Eliot's novel, *Adam Bede*, was removed from English libraries and described as the "vile outpourings of a lewd woman's mind."

Many of these examples of books, plays and films challenged the moral, political or social norms of the time. For this reason they were censored, banned or criticized.

THE DECAMERON, 14th Century By Giovanni Boccaccio

These stories have two important features. First, they criticize the Church and the hypocrisy of monastic orders. Secondly, they comment on the treatment of women in society by portraying female love and sexual desire as healthy and good.

During the Roman Inquisition, *The Decameron* was one of many books prohibited by the Vatican. *The Decameron*, rather than being totally banned, was "expurgated"; in other words, the contentious parts were changed. Thus the monks in the story were changed to laymen, and references to homosexuality and adultery were taken out. In nearly all the English translations, *The Decameron* remained expurgated until this century.

FAMILY LIMITATION, 1915 By Margaret Sanger

Many of the books and pamphlets of this famous birth control activist were banned suppressed and censored. When *Family Limitation* appeared in 1915 the New York Society for the Suppression of Vice took it to court, where it was found to be "contrary not only to the law of the State, but to the law of God", and so Margaret Sanger was sentenced to jail.

ULYSSES, 1922

By James Joyce

During the first year of its publication, many hundred copies of *Ulysses* were burned by the Customs authorities and the Post Offices of Ireland, England, the U.S.A. and Canada. In the following decade *Ulysses* was nonetheless able to gather bouquets of critical acclaim although it was classified as obscene, it was also considered a classic.

In 1933 an American judge lifted the ban on the book, "In *Ulysses*", he said, "in spite of its unusual frankness, I do not detect anywhere the leer of the sensualist. I hold therefore that it is not pornographic."

THE WELL OF LONELINESS, 1928 By Radcliffe Hall

This novel is one of the first full portraits of a lesbian reality and remains one of the classics. It was banned on two continents almost immediately after it was published. In 1928 in London, England it was withdrawn from sale. In 1929 in the U.S. the office of the publisher and Macy's book department were raided. The book was finally declared legal in the U.S. when it was defended by Morris L. Ernst in 1939, after ardent and favourable literary

Today, books and films which challenge societal norms also risk being threatened by our present censorship laws. Margaret Laurence's novel, *The Diviners*, was temporarily removed from some school curriculums and municipal libraries in Canada. Today another of her books, *The Stone Angel*, is being challenged. If *You Love This Planet*, a film about the affects of a nuclear war, has been called "foreign propaganda" in the U.S. and *Not A Love Story*, a film about pornography can only be shown for educational purposes in Ontario.

Examples such as these are at the centre of feminist debates concerning pornography and censorship. On the one hand censorship laws can control the distribution of hard-core pornography and snuff films. But, the power of such laws can also be used to suppress many forms of art and literature including those which challenge patriarchal and capitalist social norms.

Who is censoring and what is being censored? Who defines what is pornography: Margaret Laurence, feminists, the Ontario Censor Board or the Vatican? This is part of what makes the censorship debate so difficult to resolve.

## Critical Cuts, continued from page 1

has said that there would be no contract renewals this year, pending the budget. As of September, Maureen Fitzgerald will have lost her job, and many Women's Studies students will have one less social science course from which to choose.

It would appear upon first investigation, that the source of these problems lies in the interdisciplinary nature of the Women's Studies Programme. Like all interdisciplinary programmes, Women's Studies is comprised of college and departmental courses. In this case, Duffy's sociology courses fall under the jurisdiction of the Sociology Department while Fitzgerald's Urban/Women's Studies course falls under Innis College's jurisdiction.

Thus, when changes occur within a department or college that threaten the existence of courses cross-listed in the Women's Studies Programme, members of the Programme Committee find it difficult to keep the Women's Studies Programme intact.

Mary Nyquist, Co-ordinator of the Women's Studies Programme, has conveyed her

concerns to both the Sociology Department and Innis College. As Nyquist indicated, protecting existing Women's Studies courses and acquiring new ones takes a tremendous amount of work. It requires "endless consciousness raising among graduate students and professors."

It became apparent after speaking with Nyquist, that Women's Studies could be taken out of the interdisciplinary structure, but that the problem of losing courses and professors would still exist. The problem, then, is that not enough feminist scholars are tenured in each department.

Once a professor achieves tenure at this university her/his job security is guaranteed. The professor's teaching abilities may be minimal, but since there are no procedures for the continuing evaluation of faculty performance, the professor is here to stay. Likewise, a tenured professor is not in danger of losing her/his course because of departmental budget cuts.

The criteria used in the evaluation process of a tenured-stream professor discriminates against feminist scholars as

well as academics doing research on or about women.

Within this evaluation process, teaching qualifications count for very little. What is more important to the University (and needless to say, its public image in relation to other universities) is what the professor has published and in what journals the candidate's research can be found. The journals in which candidates are expected to publish are "male-stream" journals whose publishers view research on or about women as "popular" and not "academic".

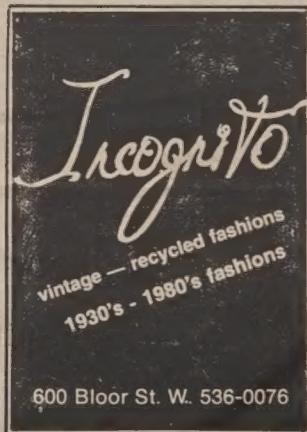
Because they are denied access to mainstream journals, Women's Studies scholars often choose to publish their research in academic feminist journals. However, a catch-22 exists for feminist scholars, because departmental tenure committees fail to recognize these journals as meeting the criteria for tenure.

What does it mean, then, for the Women's Studies Programme when there are not enough feminist scholars tenured within the various departments? It means that non-tenured feminist faculty are in

danger of losing their courses in times of fiscal restraint. It also means that the Women's Studies Programme has no control over misogynist faculty members who are tenured in one department and whose courses are cross-listed as Women's Studies credits.

Without getting into a debate on the pros and cons of the tenure system at this university, suffice it to say that while it does exist, the question would seem to be, how to develop a criteria for tenureship which will elicit women-positive scholars, and once that criteria is established, how to ensure that there will be no shortage of women to fill these positions. This is not a lot to ask, given that women account for only 16% of the faculty at U of T. (The percentage of women with tenure is even less than this figure.)

Real gains by women at the academic level are not being made at this university. The examples of Ann Duffy and Maureen Fitzgerald attest to this fact.



## 'Off My Body', continued from Page 5

pornographic work, because some porn doesn't bother to gloss its brutality with a veneer of consent or mutuality, or any hint that a woman is not a fuck machine. It's more or less uncontroversial that socially acknowledged forms of rape, battering, and murder are wrong - so too are the fantasies which revolve around them. (Although this doesn't mean those of us who fantasize scenes of bloodthirsty revenge are BAD PEOPLE. Things are not that easy; maybe all that follows is that we'd be better people if we didn't have such fantasies.)

In the majority of cases, the application of the principle is less straightforward; it takes a subtle analysis to explain why the content of fantasies stimulated by Playboy or

Sports Illustrated are wrong. Such evaluations involve intricate interpretation: it's all very well to condemn depictions degrading to women, but this manifests little more than good will, if that. It's what gets counted as degradation that's the substantial issue. (And sometimes the cynic in me thinks sensitivity to degradation varies directly with whether one is the object of it.)

This leaves me facing issues of interpretation, context and meaning. Here the terrain gets boggy, but I remain convinced that it's important to decode and understand the significance of (male) fantasy.

Browsing through Book City the other day, I noticed the latest swimsuit issue has hit the stands. This year I won't be so easily silenced.

On International Women's Day, don't forget your loved ones! Wish them a wonderful, strength-filled new year with this happy IWD card. Cut along dotted line, fold, & it's ready to give.

happy International women's Day '85  
best wishes to all our readers, from the OtherWise Collective  
COLOUR IT IN!



Sister,

Today we celebrate  
Our lives, our bodies,  
Our work, our love -

So glad to be here  
To share with you!

Happy International  
Women's Day, 1985!



# NETWORKING

Compiled  
By Carrie Brown

WEDNESDAY, MARCH 6

**Women and Medicine**  
A sculptural installation dealing with women's experience of western health care and an examination of alternatives. Artist, Barbara Louder. Show continues to March 30. Gallery 940, 940 Queen St. W. Hours: Wed. to Sat. 1:00-6:00 p.m. Info: 466-8840  
**The Women's Information Line** 926-8700 has a 24 hour taped message and is staffed Wednesday and Thursday evenings, 7-10 p.m. Call if you have questions about women's groups, services or jobs in the city. The W.I.L. is a service provided by feminist activists. **Reagan's America** - A lecture by Barbara Ehrenreich 4:00 p.m. Emmanuel College

**Sexism on Campus**  
A talk by Laura Whitney. Noon, FREE York University Women's Centre Info: 667-3484

**Open Stage**  
Women performers are welcomed and encouraged to participate every Wednesday. New Trojan Horse Cafe, 179 Danforth Ave Info: 461-8367

**THURSDAY, MARCH 7**  
**Changing Male-Female Relationships in the U.S.** A lecture with Barbara Ehrenreich. Sponsored by the Women's Studies Programme. 10:00 a.m. Old Vic

**Income Tax Clinic**  
Free accountants will be available every Thursday evening and Sunday afternoon.

Call for an appointment 923-2778. Church Street Community Centre, 519 Church. Celebration of Women in the Arts A talk by Renee Van Holme. 7:00 p.m. FREE York University Women's Centre Info: 667-3484

**5 Minutes Feminist Cabaret**  
Sponsored by Women's Cultural Building. Part of IND week. 1087 Queen St. W. 8:00 p.m. \$8.00, \$5.00 unemployed.

**FEMINISTS-2** lesbian, 1 straight and 1 cat-seek fourth to share communal house. Includes fireplace, sunroom washer, garden. No smoking. No pets. \$200+. Ossington & Dupont. 531-6833.

**PINK TURF SOCCER LEAGUE** needs women-identified-women to play/coach and/or officiate from May-Aug. Vast experience not essential. Cost \$20, includes

shirt. Meeting April 2/85, 7:30 p.m. 519 Church St. Applications at Toronto Women's Bookstore. For more information 463-3528.

Classified in *OtherWise* - \$0.20 a word with \$2.00 minimum charge. Send ad and method of payment to *OtherWise*, P.O. Box 857, Station P, Toronto, M5S 2Z2

FRIDAY, MARCH 8

**Women in Public Life**  
Inaugural Women's Centenary Lecture given by Rt. Hon. Shirley Williams. 8:00 p.m., Medical Sciences Auditorium, Info: 978-4352

**Angela Davis**  
Sponsored by Committee for March 8th. Part of IND week. 7:00 p.m., \$3.00 Convocation Hall, U of T, Info: 598-9838

**SATURDAY, MARCH 9**  
**International Women's Day**  
This year's theme, Still Ain't Satisfied Organizing for Change 10:30 a.m. gather at Convocation Hall, UofT 11:00 a.m. Rally 12:00 a.m. March - Feminist Walking Tour 3:00-7:00 Fair- Jorgenson Hall, Ryerson Polytechnical Institute FREE

**IND Dance**  
St. Lawrence Market Hall 8:00 p.m. Tickets at Toronto Women's Bookstore. Childcare provided. All women welcome. \$7.00, \$6.00 Info: 598-9838

**Women's Music/Women's Culture**  
On the second Friday of every month women's music, poetry, drama and dance will be presented by established and lesser known performers.

Tonight, Amanda Hale's latest performance piece on reproductive technology. To participate call Helen Lensky 461-8367. New Trojan Horse Cafe, 179 Danforth Ave.

**SUNDAY, MARCH 10**  
**How to Love this Planet**  
A Workshop sponsored by MAC's Survival Committee. 9:30 a.m. to 3:30 p.m. Castle Frank High School \$5.00 Info: 598-9838

**MONDAY, MARCH 11**  
**Women's Discussion Group**  
Every Monday. New women welcome. 8:00 p.m. 519 Church St. Info: 923-2778

**WEDNESDAY, MARCH 13**  
100 Years of Women at UofT A special centenary exhibit featuring photographs,

documents and other memorabilia. Continues to April 30. Robarts Library.

**Black Perspectives at the Bamboo**  
An evening of music with People of Promise and Mystique. Sponsored by A-Space. 8:00 p.m. \$4.00 The Bamboo, 312 Queen St. W. Info: 364-3227

THURSDAY, MARCH 14

**Psychological Issues Related to AIDS**  
A talk by Dr. Rosemary Barnes, Toronto General Hospital. Sponsored by the Lesbian and Gay Academic Society. Signed for the hearing impaired, wheelchair accessible. Rhodes Room, Trinity College 8:00 p.m. Info: 924-6474

**"This is for you, Anna"**  
Produced by the Anna Project sponsored by the Law Union of Ontario and the Osgoode Women's Caucus. Moot Courtroom in Osgoode Hall Law School, York University, 7:00 p.m. Discussion to follow. FREE.

FRIDAY, MARCH 15

**Women and Unions**  
A lecture with Deidre Gallagher of the Public Service Alliance of Canada. Sponsored by the Clara Brett Martin Workshop Series, Faculty of Law. 1:00 p.m. The Solarium, Faculty of Law.

**Bratty**  
\$4.00, Rivoli, 334 Queen St. W. Info: 598-1908

**Women and The Charters**

**Theories of Equality and Strategies for Change**  
Conference presented by the Women's Caucus at Osgoode Hall Law School, Osgoode Hall, York University, registration: \$5.00, optional dinner add \$10.00 Info: 667-3141

SUNDAY, MARCH 17 and WEDNESDAY, MARCH 27

**Political Tongues**  
Two lesbian erotic storywriting workshops with Gay Bell and Susan G. Cole. Sunday: 1:00 to 5:00 p.m. and Wednesday: 7:30 to 10:30 p.m. \$8.00 for both. For details and advanced

registration call Bay Bell 466-3801.

**TUESDAY, MARCH 19**  
**Public Address by Martha Rosler**  
Showing until April 6. A-Space, 204 Spadina Ave. Info: 364-3227

**Discussion with artist Barbara Louder**

Co-sponsored by Women's Art Resource Centre. 8:00 p.m. \$2.00/\$1.00 Info: 466-8840 Gallery 940, 940 Queen St. E. The Person by the Person Video screening by Shaihevet Goldhar and Meg Thornton. 8:00 p.m. \$4.00 A-Space, 204 Spadina Ave. Info: 364-3227

WEDNESDAY, MARCH 20

**Women Writers Reading**  
The Coalition for a Women's Centre presents an evening of readings with Gillian Hanscombe and Suniti Manjoshi. 7:00 p.m., \$2.00 7th Floor Lounge, Faculty of Library Sciences Building, 140 St. George St. Refreshments available. Info: 699-9759

**Archaeologists: The Woman, The Test and the Critic**  
A lecture on the impact of feminism on academic disciplines by Nancy K. Miller of Barnard College, Columbia University. Sponsored by the Women's Studies Programme. 4:00 p.m., Ignatief Theatre, Trinity College, Info: 978-5404

THURSDAY, MARCH 21

**Reading**  
Margarete Andersen and Louise Thibault will read from their new works. Toronto Women's Bookstore. 8:00 p.m. Info: 922-8744

**Evening for Emily Stowe**  
Shelter for Battered Women A monthly social evening. Performers TBA. New Trojan Horse Cafe, 179 Danforth Ave Info: 461-8367

FRIDAY, MARCH 22

**Women, Marriage and Property in Greece and Rome** A symposium co-sponsored by Trinity College and the Women's Studies

Programme. 2:00-5:00 p.m. Ignatief Theatre, Trinity College

**SATURDAY, MARCH 23**  
Armstrong Sisters Two folksingers from Chicago singing women's history through traditional and contemporary folk music. 8:30 p.m., Info: 461-8367 New Trojan Horse Cafe, 179 Danforth Ave.

**Time and the Tempo of Scientific Discovery**  
Third lecture in the Wiegland Lecture Series, with Geraldine Kenney-Wallace, Professor of Physics and Chemistry, UofT. 8:00 p.m. Medical Sciences Auditorium

**THURSDAY, MARCH 28**  
**Women's Counselling Referral and Education Centre Open House** 3:00 to 7:00 p.m. 525 Bloor St. W. 2nd Floor (east of Bathurst)

**FRIDAY, MARCH 29 & SATURDAY, MARCH 30**  
**Sisters: Steppin' Out**  
Three evenings of entertainment as Toronto Women take the stage. Interpreted for the hearing impaired, wheelchair accessible, free childcare. 8:00 p.m., Trinity-St. Paul's United Church, 427 Bloor St. W. Also, Sunday March 31 at the Bamboo, 312 Queen St. W. (limited wheelchair accessibility). This is a Moony Way Production. Info: 925-6568

WEDNESDAY, APRIL 3

**Installation**  
Paintings and coloured pencil drawings by Stella Kyriakakis concerned with isolation and alienation in society. Showing until April 27. Hours: Wed.-Sat. 1-6 p.m. Gallery 940, 940 Queen St. E. Info: 466-8840

**THURSDAY, APRIL 11** **Lesbians in Academia** Results of a research survey by Prof. Jerry Wine, OISE, commemorating the "Centenary of the Admission of Women to UofT". Signed for hearing impaired, wheelchair accessible. 8:00 p.m. Rhodes Room, Trinity College Info: 924-6474

## CLASSIFIEDS

**FEMINISTS-2** lesbian, 1 straight and 1 cat-seek fourth to share communal house. Includes fireplace, sunroom washer, garden. No smoking. No pets. \$200+. Ossington & Dupont. 531-6833.

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prices

in the ATHLETIC CENTRE Open Monday-Friday (Harbord & Spadina) 10am - 7pm 977-8220 Saturday 10am - 4pm

By Nancy Worsfold

## RE-MEMBERING

My Grandmother plays an important role in my personal mythology of who I am, but in fact, I never knew her. I always wear a little gold ring with a dark Indian opal which was her engagement ring. I met her when I was so young that the memory has become very faded. She's all mixed up with impressions of her house, of riding in aeroplanes, of the plants in my Grandfather's garden, of the church where he preached.

Born in southern England at the end of the last century, my Granny, Constance, was a part of a generation of women who saw huge changes in society, in technology, in world politics. In the teens and twenties Granny was a suffragette and she walked in demonstrations demanding equal rights for women. Believing in women's higher education, she was among the first women to graduate from Oxford. While attending university Granny worked as a volunteer nurse for the troops injured in the First World War. I find it interesting that the man she later married was the son of a professional nurse. Thus Granny's mother-in-law must have been another believer in women's rights as she nursed about twenty years after Florence Nightingale (re)created nursing as a medical professional. When she completed her Master's degree Granny became a grammar school English teacher. Then later in



the twenties she went to India to teach. I've always wondered what she thought of colonialism. Apparently during the Second World War she encouraged her children to regard the Germans as "just other people," so perhaps she didn't believe in British



Granny on the beach with mum.

superiority and the rights of Imperial Britain.

In India she met and married my Grandfather, a missionary and a widower with three children. Granny bore two daughters when she returned to England. The children of Grandpa's first marriage seem to have remained religious - I even have a young cousin who is a missionary! My Granny's daughters both went their own ways. My Aunt Elizabeth divorced her husband and became a feminist in the sixties; my Mum has a newspaper photo of her leading a march through the streets of Nottingham with her guitar. My mum got a social work degree, married an atheist, and came to Canada. Although she claims not to be a feminist, she has worked for women's control of reproduction for the last fifteen years.

I don't really know what my Granny was like, I'm told she was a dreamer, and I know she wrote poetry. She admired Freud and drove her children crazy by trying to analyze their slips of tongue. Her hands were much larger than mine - her ring constantly slides around my finger. Granny died suddenly, and I believe painlessly.

There are so many things I can never know about her. Yet what I do know and what is important to me, tells me that I am not the first feminist, nor will I be the last. For feminists there can be traditions, and we have a past.

